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A GERMAN VERSION OF JOSEPH ANDREWS

Fielding's influence upon German literature was clearly recognized by contemporary critics, and the great vogue of his novels in Germany is attested not merely by the translations of his genuine works, but also by the imitations which enterprising publishers palmed off on an unsuspecting public.¹ A recently acquired book, ascribed to Fielding, but under an entirely unfamiliar title, seemed therefore at first glance to belong to this category:

Fieldings Komischer Roman in vier Theilen. Mit [6] Kupfern. Berlin, bey Johann Heinrich Rüdiger. 1765. 472 pp. + 3 leaves.

Closer examination, however, reveals the fact that we have here not a spurious imitation, but a genuine work of Fielding's concealed under a new title²: the text is that of the *Adventures of Joseph Andrews*, apart from the fact that most of the characters have also been disguised under new names. Occasionally, also, literary disquisitions, allusions to unfamiliar English characters, letters, and the like, have been omitted or shortened, but without affecting the continuity of the story proper.³ The Table of Contents at the end of the book agrees exactly with that of the original. It is probable, therefore, that Rüdiger, seeing the possibilities of a

¹ Compare for example: *Geschichte des Ritters von Kilpar. Aus dem Englischen von Fielding*, Leipzig, 1768 (Goedeke iv, § 224, 29). Even Lessing accepted as genuine a book of the same sort: *Geschichte des Fräuleins Elisabeth Thoughtless, von dem Verfasser der Begebenheiten des Thomas Jones beschrieben*, . . . Leipzig, 1754 (Cf. *Lessings Sämtliche Schriften*, hrsg. von Muncker, v, 431 f.).

² This title is doubtless to be traced back to Scarron's *Roman comique*, which was still influencing the literature of the period. Wieland, for example, in the opening chapter of Book V of *Don Sylvio*, classes it with the *Bachelor of Salamanca*, *Tom Jones*, *Candide*, and *Gargantua*, while Goethe's *Wilhelm Meister* is indebted to it in various places. The title must have acquired a generic sense, for Rüdiger had previously published an edition of *Tom Jones* "in der Sammlung 'Komische Romane,' aus dem Englischen" (cited by Augustus Wood, *Einfluss Fieldings auf die deutsche Literatur*, Yokohama, 1895, p. 21). Wood also cites (p. 23): *Aemilie, Ein komischer Roman, nach der Amelia des Heinrich Fielding*, Leipzig, 1781.

³ For example, the entire first chapter of Book III, "Matter prefatory in praise of biography," has been omitted. Part III of the German version has therefore but twelve chapters, against Fielding's thirteen.

new book by the famous English author, considered it easier, and just as effective, to bring out a genuine older work in disguise, in preference to having prepared a new, but spurious one.

The changes in the names of the characters can be classified into two groups: in the first, one English name is arbitrarily replaced by another, entirely different one. Thus, Joseph Andrews becomes Jakob Elwes; Abraham Adams, Noel Molesworth; Fanny, Fusby. In the second, more numerous group, the English name has been replaced by a French—or, more rarely, German—one, as a rule intended to give approximately the same connotation: Lady Tittle becomes Lady Babilie; Lady Tattle, Lady Caillotte; Touw-wouse, Houspille; Betty, Nanon; Whipwell, Hautlepied; Colonel Courtly, Oberst Deliaur; Mr. Fickle, Herr Papillon; Sir Oliver Hearty, Ritter Boncœur; Lawyer Scout, Sachwalter La Mouche; Thomas Trotter, Thomas Manceau; Didapper, Mylord Fanfrelusche; Mrs. Grave-airs, Die Spröde, or Fräulein Prüdotte; Suckbribe, Tragsweg. Ammyconni, Paul Varnish, Hannibal Scratchi, Hogarthe are replaced by Paul von Verona, Raphael, Titian, Puszin; "Cato and the Conscious Lovers" are rendered "Cato und die Andrienne, die man aus dem Terenz erneuert hat."

Certain names have suffered only slight emendations, generally indicative of French influence: Pounce becomes Ponce; Florella, Flore; Bellarmine, Bellairmine; Lindamire, Lidamire. A few names, finally, have not been disguised at all, *e. g.*, Slipslop, Lady Booby, Trulliber.

There are also further indications that our version goes back to a French source. Thus (p. 14) "the essence, (or, as she pleased to term it, the incence) of matter" is rendered: "die Essenz, oder wie sie zu reden pflegte, über die Encens der Materie." I need hardly point out that *encens* (masc.) is the exact French translation of *incence*. Similarly (p. 37) the sentence "if I admitted you to kiss me" is translated: "wenn z. E. ich dir erlaubte, mich zu umarmen." Here the double meaning of the French *embrasser* fully accounts for the deviation from the original. On p. 33 "wheel-barrow" is translated by "Käutzelein," which may be due to reading *chouette* instead of *brouette*; on p. 46, "eight Pounds" is translated: "zweyhundert Franken"; on p. 132, "our sect" is replaced by "unser Jahrhundert," which may go back to *siècle* instead of *secte*.

Moreover, there are a number of notes and additions to the text

which were evidently intended for a French public, and which the German translator thence took over into his version. On p. 91, for example, is the footnote: "Tillotson ist der englische Bourdaloue"; on p. 97, the words "any farce whatever" are rendered: "des Rousseau wohl übersetzte Sinngedichte." In the opening chapter of Part II, entitled "Of division in authors," Fielding comments on the usage of Homer, Vergil, and Milton, to which the German text adds (pp. 111 f.):

"Ohne Zweifel, bloss dem eingeführten Gebrauche sich gemäss zu bezeigen, hat Voltaire, um den Fusstapfen des wahren epischen Poeten nachzufolgen, seine historische Henriade auch in zehn schöne Gesänge eingetheilt."

Such instances prove with reasonable certainty that the present German text goes back to a French version. Quérard ⁴ cites three earlier French editions, dated respectively 1743, 1744, 1750, none of which are accessible. The earliest German editions are assigned by Wood (p. 20) to the years 1745 and 1746, while C. H. Clarke ⁵ gives the dates 1746 and 1761. These are likewise inaccessible, as, indeed, it is probable that neither Wood nor Clarke saw actual copies of them. As these are all said to go back to French sources (cf. Wood, p. 20), the present German text might possibly be based on one of them, instead of going back directly to one of the French versions. As soon as a copy of one of the early German editions is brought to light, it will not be difficult to determine the matter.

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NOTES ON THE WEST-SAXON PSALMS

Our edition of the West-Saxon Psalms ¹ was based on a fresh collation of the ms.; and a second copy of the Introductions, discovered by Dr. Ramsay, supplied a notable bit of new material. To facilitate the proper study of the Introductions the Latin text of the *Exegesis* (attributed to Bede) was reproduced in an analyzed

⁴ *La France littéraire*, III, 120.

⁵ *Fielding und der deutsche Sturm und Drang*, 1897, p. 2.

¹ *Liber Psalmorum: The West-Saxon Psalms, being the Prose Portion, or the 'First Fifty,' of the so-called Paris Psalter*. Edited from the Manuscript, with an Introduction and an Appendix. By James Wilson Bright and Robert Lee Ramsay. Boston and London, D. C. Heath & Co., 1907.